

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

presents

Gianni Schicchi

BY PUCCINI
(in English)

and

les Mamelles de Tirésias

*(the Bosom of
Tirésias)*

BY POULENC
(in English)

MARCH 7, 8, 14, 15, 1986..... 8PM

MACMILLAN THEATRE

EDWARD JOHNSON BLDG.

THE OPERA DIVISION

presents

GIANNI SCHICCHI

An Opera in One Act*
by

GIACOMO PUCCINI

Libretto by Giovacchino Forzano

CONDUCTOR	James Fraser-Craig (March 7, 14) John Greer (March 8, 15)
DIRECTOR	Constance Fisher
SCENIC DESIGNER	Brian H. Jackson
COSTUME CO-ORDINATOR	Diane McCann-Davis
LIGHTING DESIGNER	Fred Perruzza

CAST

March 7, 14

Peter Barnes**

Sung-Ha Shin

March 8, 15

Robert Ursan

Susan Sereda

GIANNI SCHICCHI

LAURETTA, his daughter

THE RELATIVES OF BUOSO DONATI:

ZITA, Buoso's cousin

Gabrielle Prata

Marcia Swanston

RINUCCIO, Zita's nephew

Stephen McClare

Benoit Boutet

GHERARDO, Buoso's nephew

Kenneth Beal

Robert Dirstein

NELLA, his wife

Sherri Curtis

Jane Leibel

GHERARDINO, their son

Jesse Clark

Alex Miecznikowski

BETTO, Buoso's brother-in-law

Mark Wilson

Regan Grant

SIMONE, Buoso's cousin

Regan Grant

Robert Milne

MARCO, his son

Robert Ursan

Mark Wilson

CIESCA, Marco's wife

Adrienne Pieczonka

Alison Pybus

AMANTIO DI NICOLAO, a notary

Benoit Boutet

Stephen McClare

SPINELLOCCIO, a physician

Jay Lambie

Jay Lambie

PINELLINO, a cobbler

Richard Szuba

Richard Szuba

GUCCIO, a baker

Blaine Hendsbee

Blaine Hendsbee

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** Graduate Guest

GIANNI SCHICCHI

Travel restrictions after World War I prevented Puccini from attending the world premiere of Il Trittico (The Triptych) when given at the Metropolitan Opera in 1918. For the occasion, the company drew on its finest resources. With Claudia Muzio in Il Tabarro, Geraldine Farrar as Suor Angelica, and Giuseppe de Luca creating the role of Gianni Schicchi, the composer missed a notable evening.

A "triptych" is a writing tablet of three hinged plates that became a triplet of paintings attached together during the upsurge of Renaissance art. Triptychs were usually three pictures on the same theme, but these one-act operas are complete in themselves. Gianni Schicchi, a riotous look at greed and skulduggery, is Puccini's only comedy and is the most popular and most frequently performed of the three works.

Forzano's quicksilver libretto is based on six lines found in Dante's Divine Comedy: Among those guilty of fraud and consigned to eternal torment, the presence of a certain Gianni Schicchi is noted. From this slim reference the plot of the opera has been developed.

Like birds of prey, the relatives of the wealthy Buoso Donati gather at his deathbed in thirteenth-century Florence to mourn his passing and investigate his bequeaths. Rinuccio, believing that the old man was genuinely fond of him, is hopeful that a generous sum may come his way. With some financial security he will be able to marry his beloved Lauretta, daughter of Gianni Schicchi, in spite of the objections of his evil-tempered aunt. Rumour has it that Buoso has left everything to a monastery, but if his will has not been filed there is still hope for the relatives who begin a frantic search for the document.

The will is found and read, the monastery rumour is confirmed, and the relatives are in genuine mourning. Rinuccio suggests that only one man, Gianni Schicchi - shrewd and self-made - has the imagination and guile to save the situation. It does not take Schicchi long to realize that he is surrounded by hypocrisy and avarice and he at first refuses any help or advice. However, when Lauretta begs him for permission to marry Rinuccio, he realizes that the future of the young couple lies in his hands and conceives a bold plan to impersonate Buoso. The grasping relatives are dealt with permanently, the honour of the Donati name is restored, and the lovers face a happy future.

This production is dedicated to the memory of ERNESTO BARBINI, 1907-1985.

Maestro Barbini was born in Venice, Italy, and, at the invitation of Edward Johnson, came to Canada in 1953. The development of opera at the Royal Conservatory of Music, the Faculty of Music, and, indeed, throughout the nation owes much to him. Over the years, scores of singers, coaches, conductors, and directors have profited by exposure to his vast knowledge and guidance.

LES MAMELLES DE TIRESIAS

Opéra-Bouffe in two acts with prologue by Francis Poulenc
Text by Guillaume Apollinaire from his original play

CONDUCTOR	Michael Evans
DIRECTOR	Michael Albano
SET DESIGNER	Edward Kotanen
COSTUME DESIGNER	Diane McCann-Davis
LIGHTING DESIGNER	Fred Perruzza

CAST

	<u>March 7, 14</u>	<u>March 8, 15</u>
DIRECTOR OF THE THEATRE	Robert Ursan	Mark Wilson
THERESE	Jane Leibel	Karen Davis
HER HUSBAND	Gary Rideout	Lenard Whiting
MONSIEUR LACOUF	Robert Dirstein	Kenneth Beal
MONSIEUR PRESTO	Robert Milne	Regan Grant
A GENDARME	Mark Wilson	Robert Ursan
A NEWSPAPER VENDOR	Lisa Gaasenbeek	Anne Demougin
A REPORTER FROM PARIS	Louise Van Winkle	Gabrielle Prata
THE SON	Anne Demougin	Louise Van Winkle

THE TOWNSPEOPLE: Margaret Ball, Marianne Bendig, Adreana Braun, Russell Braun, Rayanne Dupuis, William Good, Blaine Hendsbee, Francine Himelfarb, Joanne Hounsell, Cathy Janus, Uwe Lieflander, James Pinhorn, David Playfair, Richard Szuba, Sheila Wills

BABIES: Hélène Bernatchez, Louise Boyden, Jacqueline Chambers, Sara Chun, Norma Churchill, Renata Duma, Cynthia Evans, Mary Hahn, Meredith Hall, Avril Helbig, Fiona Rose, Jackalyn Short, Sandra Schwartz, Nancy Taylor, Katherine Twaddle

TANGO DANCERS: Leslie Fagan, Elizabeth Forster, Sally Heit, Linda Osborne, Adrienne Pieczonka (March 8 & 15), Alison Pybus (March 7 & 14), Susan Sereda (March 7 & 14), Sung-Ha Shin (March 8 & 15).

The Opera Division gratefully acknowledges the generous assistance of the McLean Foundation towards the production costs of LES MAMELLES DE TIRESIAS.

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Apollinaire wrote THE BREASTS OF TIRESIAS in 1903, adding the prologue and final scene fourteen years later, after having served and been seriously wounded in the Great War. It was in an introductory note, written for the premiere, that he invented the word 'surrealism', thus giving a name to a new movement in art and literature. The facade of ribald humour and music-hall farce, which barely disguises the disillusionment at the futility of war and appalling loss of young lives, appealed to Poulenc, who set it to music in 1944.

A brisk orchestral introduction heralds the "Director of the Theatre", who addresses the audience from in front of the curtain. In serious tones he explains that the object of the drama is to reform customs, a moral exhortation to produce more children. He retires and a drum-roll introduces the sun-lit atmosphere of the main square of "Zanzibar". Thérèse, young, pretty, and eccentric, declares herself a feminist and outlines her masculine aspirations. She feels her breasts detaching themselves and with the growth of a beard, her virility is complete. Pleading, her husband emerges from the house with a bouquet. Recognizing his wife's clothes but not his wife, he is greatly perturbed and seeks her everywhere. She confronts him, no longer Thérèse, but Tirésias. Returning to the house, she hurls useful and intimate articles out from the window.

As the husband goes back into the house, two drunks, Presto and Lacouf, come out of the adjoining café. They have been playing at 'Zanzibar', a card game, and unable to decide who has won, they resolve the dispute by hooting each other.

The emancipated 'Tirésias' returns in a smart suit and newly shaved, followed by her husband dressed as a woman. The people of Zanzibar join the couple in mourning Presto and Lacouf. Their corpses are removed, and 'Tirésias' is ready to conquer the universe.

A Gendarme arrives to investigate the crime that has taken place. Catching sight of the husband, he begins to flirt with 'her', as the people of Zanzibar are heard off-stage hailing 'General' Tirésias. The husband declares his intention, since the newly-liberated women of Zanzibar are producing no children, to produce them himself. The husband promises the Gendarme that he will show him that very evening how he can produce children without assistance.

A domestic scene showing the husband tending his new offspring is interrupted by a Paris reporter, anxious for information. Indiscreetly, the journalist asks for a loan, and is booted off. The husband soliloquizes. He will produce more children, and first, a journalist. Scissors, pen, ink and glue produce the desired result. The newborn son proves rather sophisticated and goes off to "imagine" tomorrow's news. The Gendarme returns, warning that over-population is now causing famine in Zanzibar. But before the Gendarme can arrest the husband, there is an interruption: a fortune-teller arrives on the scene. Having disposed of the Gendarme, Thérèse reveals herself to her husband. Once more united in love, Thérèse and her husband exhort the audience to go home and make children.

ORCHESTRA

(Members of the University of Toronto Symphony Orchestra)

VIOLIN I

Marc Sabat (Concert
Master for "Gianni
Schicchi")

Geoffrey Nuttall
(Concert Master
for "Les Mamelles
de Tirésias")

Carol Fujino
Joanna Zabrowarna

Paul Zafer
Dean Marshall
Mary Ann Fujino
John Douglas
Elizabeth Johnston
Catherine Lepard

VIOLIN II

Nicole Zarry
(Principal)
Angela McCullough
Victoria Dvorak

Angela Cox
Andrea Weber
John Bailey
Tracey Finn
Jane Woods

VIOLA

Rifat Qureshi
(Principal)
Jonathan Craig
Julian Fisher
Ross Daly

VIOLONCELLO

Margot Marlatt
(Principal)
Joo Won Kim
Jean Bresse
Greg Hubert
Laura Jones

DOUBLE BASS

Louis Garson
(Principal)
Jessica Monk
Edouard Wingel
Jonathan Chalaturnyk
Michael Lyons

FLUTE

Ronald Korb*
Jennifer Cluff**

PICCOLO

Jennifer Cluff
(*"Gianni Schicchi"*)
Ronald Korb
(*"Les Mamelles
de Tirésias"*)

OBOE

Genevieve Graham*
Joanne Allen**

ENGLISH HORN

Genevieve Graham

CLARINETS

Brian Simpson*
Laurie Bell**

BASS CLARINET

Ameene Shishakly

BASSOONS

William Cannaway*
Larkin Hinder**

HORNS

Madeline Levinson*
David Parker
Jennifer Wilson**
Colleen Young

TRUMPETS

Douglas Court*
Stephen Warkentin
Valerie Cowie**

TROMBONE

Lee Milliken

TUBA

Michael Redner

TIMPANI

John Thompson

PERCUSSION

Paul Ormandy

HARP

Laura Stephenson
(*"Gianni Schicchi"*)
Laurel Federbush
(*"Les Mamelles de
Tirésias"*)

PIANO AND CELESTE

Stephen Ralls
(Member of the
Opera Division
Music Staff)

*Principal - Gianni
Schicchi

**Principal - Les
Mamelles de Tirésias

ORCHESTRA MANAGER

Louis Garson

- OPERA DIVISION -

CO-ORDINATOR
MUSICAL DIRECTOR
STAGE DIRECTORS

Michael Albano
James Fraser-Craig
Michael Albano, Martin Chambers,
Constance Fisher
Michael Evans
George Brough, John Greer, Stephen Ralls
Mary Hunter
Jacqueline Spafford

HEAD COACH & CONDUCTOR
MUSIC STAFF
MUSICAL ASSISTANT
ADMINISTRATIVE ASSISTANT

PRODUCTION STAFF

TECHNICAL DIRECTOR/
PRODUCTION MANAGER
STAGE MANAGER
ASSISTANT TO THE TECHNICAL
DIRECTOR
ASSISTANT STAGE MANAGERS

Fred Perruzza
Jim Livingstone*

David Macdonell
Thomas Gardner, Aileen Wilson*

CARPENTER
SCENIC ART SUPERVISION BY
SCENIC ARTIST
ASSISTED BY
PROPERTIES
ADDITIONAL SCENIC DESIGN
(GIANNI SCHICCHI)

Michael Switzer
Scenographics
Denise Lisson
Jim Peacock, Greg Lauer
Jim Peacock

Jules Tonus

COSTUME CUTTER
SEAMSTRESS
MAKE-UP SUPERVISOR
ASSISTED BY

Victoria Dobson
Quita Alfred
Jack Medhurst
Leslie Whittaker, Jeanne Armstrong,
Leslie Dumbleton, Helen Gregor
Fina Khan
Mary Jo Carter

WIG MISTRESS
ASSISTED BY

CREW CHIEF
LIGHTING BOARD OPERATOR
FLYMAN
STAGE CREW

David Macdonell
Robert Holmes
Michael Switzer
Daniel Brown, John Pederson, Brent
Oakley, Joe Lesniak, Rob Porter,
Laurie Milan, Wolf, Jim Peacock

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The Canadian Opera Company, Wayne Vogan, Prof. Derek Holman, Russell Braun, Charlotte de Neve, Laurie Bassett, Mrs. John Eros, The Canadian Opera Guild (Oakville Branch), Canadian Opera Guild (Peel Branch), Canadian Opera Women's Committee, Mr. Jim Brickman of Brick Beer.

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, and jazz performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario, M5S 1A1. Telephone 978-3761

NEXT OPERA EVENT:

Scenes from L'Ormino, Don Pasquale, La Fille du Régiment, Lucia Di Lammermoor, Faust, Roméo et Juliette, Cendrillon, Werther, Boris Godunov, The Love for Three Oranges, The Bartered Bride,
and the complete Secret of Susanna.

Thursday, April 24; Sunday, April 27; Friday, May 2; and
Saturday, May 3; 8 p.m. in the MacMillan Theatre

Unreserved tickets available from 5 p.m. at the Box Office on day
of performance. \$5.00/\$3.00 students and seniors.

OTHER UPCOMING EVENTS:

March 17: The University Singers, conductor: Michael Coghlan.
Walter Hall, 8 p.m., \$3.00.

March 22: U. of T. Jazz Ensemble, director: Phil Nimmons.
MacMillan Theatre, 8 p.m., \$5.00/\$3.00 students & seniors

March 23: U. of T. Concert Band, Conductor: Bruce McGregor
MacMillan Theatre, 3 p.m., \$3.00.